in those more prominent features of a building which strike the eye of the ordinary observer; but it is not to be denied that the forms and profile of the whole of the mouldings of the four last periods bear to one another so strong a family resemblance, as to induce a belief, on a superficial examination, that they are scarcely capable of separate classification, nor can it be said but that there are very few of the curves employed which are confined to any one particular period. I shall nevertheless be supported by all who have drawn and studied these mouldings, in stating, that although it is not easy to lay down any very strict laws on the subject, it is by no means difficult to trace and to chronicle the series of gradual changes which converted the plain quadrate form of the Norman period into the richly moulded arch of the Geometrical period; and later still, for the delicately shadowed lines substituted the shallow and insipid forms of the Rectilinear period.

Omitting the Saxon period, we find that in the *Norman Period* the mouldings are very simple and heavy, and placed at the corners of each of these orders of arches; but they are somewhat relieved and lightened in the doorways by zigzags, frets, &c.: still the round moulding prevails. I would observe that, notwithstanding this heaviness of appearance, the stones are not of greater depth than in any of the remaining periods; and the subordination I have described also prevailed throughout. I think an architect would therefore be inclined to say that the change of *form* which the arch gradually underwent, was really by no means so important a change as a change in the mode of its *construction* would have been. The Norman orders were not heavier, in regard to the size of the stones, than those of the subsequent periods, and the workmanship of the Norman walls was, in reality, lighter than afterwards.

In the *Transitional Period*, an increased lightness of effect is apparent in the mouldings, which assume a pointed form. We find also a peculiar form, which is of frequent occurrence in the Temple Church: we see still, however, the same general squareness of outline; for though considerable portions of stone are cut away, the mouldings usually project to the angle of the stone.

In the *Lancet Period*, the mouldings seldom or never come to the angle of the stone. There is a greater rotundity of appearance throughout. We have the tooth ornament between two rounds, the label moulding or hood moulding, and others peculiar to the period.

In the *Geometrical Period*, the mouldings are generally distinguished by their elegance and minuteness. A very common feature is the recurrence of little fillets, intersecting and combining with circular mouldings. You will observe the delicacy of these curves,—and these, be it remembered, are in the doorways; for in the shrines, canopies, and smaller work, the mouldings are so minute and delicate, so light and elegant (many not one-eighth of an inch broad), that one would scarcely conceive they could be executed in stone at all; yet by the selection of a fine grained stone, they were produced in the greatest profusion, and to an extent that we should now never think of imitating. And be it also remembered, these are not copies one of another, but original designs by men imbued with a general feeling, arising, perhaps, from education and habit, which is certainly capable of being identified. The mouldings are hardly ever copied: some particular group may be introduced from one subject to another, but they are generally slightly altered. In the later portion of this period, as at Guisborough, we have a continuous undulating form running through the whole series of mouldings. The orders begin to be larger; and later still, they increase considerably. Another circumstance also is perceptible, which is first seen in the Lancet period, that of placing the joints of the stone in a hollow. In the Transitional period (and of course in the Norman), that is never found to happen. Each order is there separately prepared, and one surface is placed against another, forming a right angle. In the later periods, the joints come in the hollows.

In the *Curvilinear Period* the hollows are broader and shallower, and the ogee form is one of constant occurrence. And I will notice here the gradual alteration of this form of moulding, which continually occurs in the Lancet period, and becomes modified in the manner shown. The double ogee first appears in the Curvilinear period, and is more common in the Rectilinear.

Leaving the Curvilinear period, we find this flattening of the mouldings increased, as well as the breadth and shallowness of the hollows; and we have the three-centred hollow, corresponding with the four-centred arch; angularity of form in the label mouldings; with few or no mouldings of any projection; and I think we must admit, that in the *Rectilinear period* the art of carving mouldings had very greatly degenerated.

THE BRIDGEWATER GALLERY, CLEVELAND-ROW.

Our readers will do well to obtain tickets forthwith from Mr. Smith (of Bond-street), or Messrs. Graves, and visit the fine collection of pictures opened for their admiration by the liberality and right feeling of Lord Ellesmere. The collection comprises specimens of Raffaelle, Titian, Guido's wonderful "Assumption of the Virgin," Nicholas Poussin, the Caraccis, Cuyp, and other great masters; and though there are but few modern works, there is a splendid Turner, and Paul de la Roche's picture of Charles I. Visitors will not omit, either, to notice the often talked of "Chandos Shakspeare," and a fine selection of works of the Dutch school.

In our seventh volume (p. 485) a plan of the principal floor in Bridgewater House (as altered), including the Picture-gallery, will be found.* At present, the walls of the very fine hall, with its vaulted corridors, are but roughcast; and the ceiling and decorations of the great gallery itself are but shaped out, and wait the fine skin. The effect of the hall is good, with the exception of the lights in the ceiling, which are singularly ugly. We are sorry to be forced to say that the lighting of the picture gallery is very unsatisfactory, so much so, indeed, that alteration seems to us indispensable. The lights are in the cove of the ceiling, close to the walls,—a very steep cove too, so that, as now hung, many of the pictures cannot be seen at all,—at all events they could not on the day we visited the gallery. A central light would be far superior.

ARCHITECTURAL PUBLICATION SOCIETY.

The annual meeting of the society was held on the 30th ult. Mr. Sydney Smirke, A.R.A. took the chair.

The report of the committee set forth that the conclusion of the "list of terms," forming the basis of the "Cyclopædia of Architecture," was in MS. and would shortly be printed. The committee being fully aware of the many difficulties connected with the furtherance of this valuable undertaking, had been desirous that some further steps should be taken towards carrying it into execution, but their exertions had not met as yet with that earnest response without which so great a work could not be prudently commenced.

An extract from a letter communicated by a member was read, suggesting that all the subscribers should put their shoulders to the wheel in earnest, and though they might not be able to furnish a complete article, yet they might give notes which would be useful for others more able, to work upon and reduce into order.

The balance-sheet for the year ending 30th April, 1850, was then read, showing an income of 536*l.* 5s. 10d. up to the 8th April, 1851, and an expenditure of 461*l.* 0s. 6d. leaving a balance of 75*l.* 5s. 4d.; also a statement of the receipts, &c. for the year ending 30th April, 1851, showing the income to the present time of 423*l.* 17s. 4d., and an expenditure and liabilities of 335*l.* 7s. 6d. leaving a balance of 88*l.* 9s. 10d. for further publications of that year; and it was stated that this amount would be further increased by many subscriptions not yet renewed.

After a speech from the chairman on the position, prospects, and usefulness of the society, and calling upon the members to assist the committee by contributions, pecuniary, literary, and pictorial, the following gentlemen were elected with the former members of the committee, viz. Messrs. James Bell, Ewan Christian, Francis Edwards, jun., T. H. Lewis, and David Mocatta.

We will take this opportunity of bearing testimony to the zealous services of Mr. Wyatt Papworth as honorary secretary.

The first part of the society's publications for 1850-51, just now issued, contains illustrations of the arch, corbel, door, façade, gateway, loggia, mausoleum, and metal work, and is a very valuable part. The principal contributors are Mr. A. J. Green, Mr. Donaldson, Mr. Lockyer, and Mr. Heneker. The bronze doors from S. Pantaleone, Ravello, are interesting specimens of early metal work.

THE LATE ACCIDENT IN GRACE-CHURCH-STREET.

CAST IRON.

Under the above heading, I notice a letter in to-day's Builder, which condemns cast-iron in construction, from a failure which any founder would have told the writer was certain to have taken place. A casting, as described, is about as difficult to make as any that can well be formed, and would be almost sure to break from unequal contractions. The secret is this: cast-iron, in sectional masses of 2 inches wide and 9 inches thick, should always be avoided, and for this reason, that the first two or three inches get cold before the internal part of the section has done shrinking, and the exterior of the section gets so bound up that it ultimately destroys itself.

Many persons, ignorant of the proper use of cast-iron, think that where they require strength they have only to place a great lump of metal, and they are sure to get proportionate strength: this is a great mistake, unless the metal is distributed in such a manner that the contractions are equal: this great lump of metal, intended for strength, only drains the pocket, and does more to weaken the work than strengthen it. In hydraulic presses, for instance, a few years ago, we thought we did only to increase the sectional area to get increasing strength, but we know better now, and we depend as much upon the quality of the mixture of the metals, and the way in which the casting is moulded, as we do upon the sectional area of the casting.

Cast iron for girders in buildings is the material that can be used with the greatest economy; that is, we can get a beam of cast iron of a guaranteed strength, up to 40 or 50 feet long, for less money than we can in any other material: the whole matter reduces itself to a commercial question, and I think it very wrong for parties to be raising false alarms respecting the strength of cast iron beams, when we consider the millions of tons we have in the buildings of this metropolis. If those not fully acquainted with the best form and bearers were to consult some respectable founder, and take the guarantee, there would be nothing to fear, always recollecting that it is not masses of metal that constitute strength, but the judicious proportions and forms of the casting. The Hyde-park building is a sufficient proof of this assertion.

Wrought-iron girders are not so much to be depended upon as cast-iron; they are not as yet new, and have to be proved by time. I know of a wrought-iron girder bridge in this country where, at the present time, it may be seen that the heads of a great number of the rivets are gone, and many of the rivets themselves dropped entirely from their places: the account for it thus: the rivets are hammered hot, and in cooling naturally shrink to the utmost limit: when intense frost sets in the iron has again a still further tendency to shrink and become brittle, and the constant vibration of passing loads ultimately snaps

* A view of the house was given in the previous volume.

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